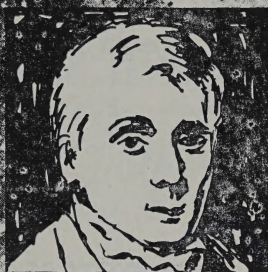
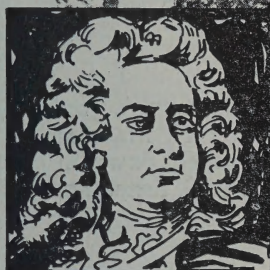


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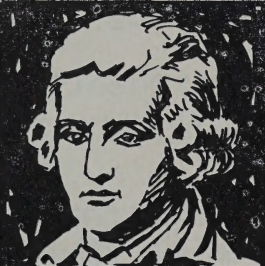


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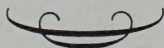
Dvorak's
STABAT MATER

SUNDAY EVENING, APRIL 16

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146th SEASON

1960 - 1961



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ANTONIN DVORAK'S

Stabat Mater

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SUNDAY EVENING, APRIL 16, 1961

at 8:00 P.M.

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ANTONIN DVORAK

Born September 8, 1841

Died May 1, 1904

Stabat Mater

The "Stabat Mater", often called the first Czech oratorio, is a memorial to Dvorak's daughter who had died after a brief illness in 1875. The work was sketched out between February 18 and May 7, 1876, and finally completed November 13, 1877. The work is dedicated to the Union of Musical Artists. The first performance was in Prague, December 23, 1880. It was very successfully produced in London by the London Musical Society under Joseph Barnby on March 10, 1883. First greeted with astonishment, there soon was a change to wonder and a new admiration; for Dvorak had come to be looked upon as an infallible "Nationalist". Characteristic Bohemian rhythms and melodies had transfused all of his music, but this new score did not reveal national traits. The musical setting was faithful to the universal nature and lofty spirit of the subject. It showed reverence for tradition, particularly Italian tradition, but it was firmly and strikingly original. In 1891 Dvorak conducted it in England, on the occasion of his being awarded the honorary degree of Doctor of Music conferred upon him by the University of Cambridge. The work did much to bring him world-wide fame, especially in England. (The so called New World Symphony was not composed until 1893.)

The most popular section of the Stabat Mater has proven to be the EIA MATER movement, which is frequently sung as a church Anthem to the text "Blessed Jesu, Fount of Mercy". It was first performed by the Handel and Haydn Society February 1, 1891; and revived by the Society March 12, 1922, when the soloists were Helen Stanley, Kathryn Meisle, Arthur Hackett and Clarence Whitehill.

WALTER E. SCOTT, *Secretary*

No. 1 Chorus and Solo Quartet

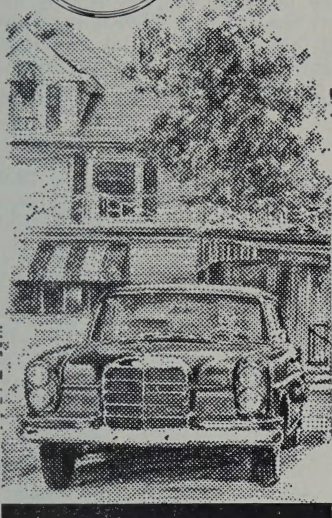
Stabat Mater dolorosa,
Juxta crucem lacrymosa,
Dum pendebat Filius.
Cujus animam gementem,
Contristatam et dolentem,
Pertransiuit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!
Quae Moerebat, et dolebat,
Pia Mater cum videbat
Nati poenas inclyti.

At the cross her station keeping
Stood the mournful Mother weeping,
Close to Jesus to the last.
Through her heart, His sorrow sharing,
All His bitter anguish bearing,
Now at length the sword had passed.
Oh, how sad and sore distressed
Was that Mother highly blessed.
Of the sole-begotten One!
Christ above in torment hangs,
She beneath beholds the pangs
Of her dying, glorious Son.

No. 2 Solo Quartet

Quis est homo qui non fleret
Matrem Christi si videret
In tanto supplicio?
Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?
Pro peccatis suae gentis,
Vidit Jesum in tormentis,
Et flagellis subditum,
Vidit suum dulcem natum
Moriendo, desolatum,
Dum emisit spiritum.

Is there one who would not weep
Whelmed in miseries so deep
Christ's dear Mother to behold?
Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?
Bruised, derided, cursed, defiled,
She beheld her tender Child,
All with bloody scourges rent,
For the sins of His own nation
Saw Him hang in desolation
Till His spirit forth He sent.



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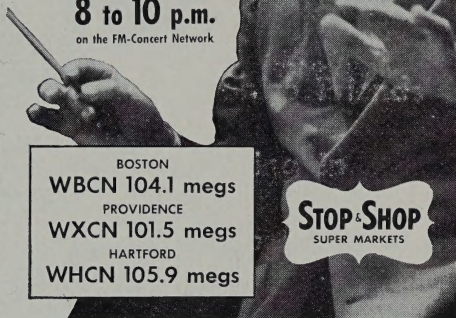
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No. 3 Chorus

Eia Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

O thou Mother! fount of love,
Touch my spirit from above.
Make my heart with thine accord.

No. 4 Bass Solo and Chorus

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.
Sancta Mater istud agas,
Crucifigi fige plagas
Corde meo valide.

Make me feel as thou hast felt;
Make my soul to glow and melt
With the love of Christ, my Lord.
Holy Mother; pierce me through.
In my heart each wound renew
Of my Saviour crucified.

No. 5 Chorus

Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Let me share with thee His pain,
Who for all our sins was slain,
Who for me in torments died.

INTERMISSION

No. 6 Tenor Solo With Male Chorus

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Te libenter sociare,
In planctu desidero.

Let me mingle tears with thee,
Mourning Him who mourned for me,
All the days that I may live.
By the cross with thee to stay,
There with thee to weep and pray,
Is all I ask of thee to give.

No. 7 Chorus

Virgo virginum praeclara,
Mihî jam non sis amara,
Fac me tecum plangere.

Virgin of all virgins blest!
Listen to my fond request,
Let me share thy grief divine.

No. 8 Soprano and Tenor Duet

Fac, ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolorere.
Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem Filii.

Let me, to my latest breath,
In my body bear the death
Of that dying Son of thine.
Wounded with His every wound,
Steep my soul till it hath swooned
In His very blood away.

No. 9 Alto Solo

Inflammatum et accensum
Per te, Virgo, sim defensum
In die judicii.
Fac me cruce custodiri,
Morte Christi praemuniri
Confoveri gratia.

Be to me, O Virgin, nigh,
Lest in flames I burn and die,
In His awful judgment day.
Christ, when Thou shalt call me hence
Be Thy Mother my defense,
Be Thy cross my victory.

No. 10 Solo Quartet and Chorus

Quando corpus morietur,
Fac ut animae donetur
Paradisi gloria.

While my body here decays,
May my soul Thy goodness praise,
Safe in paradise with Thee.

Amen.

Amen.

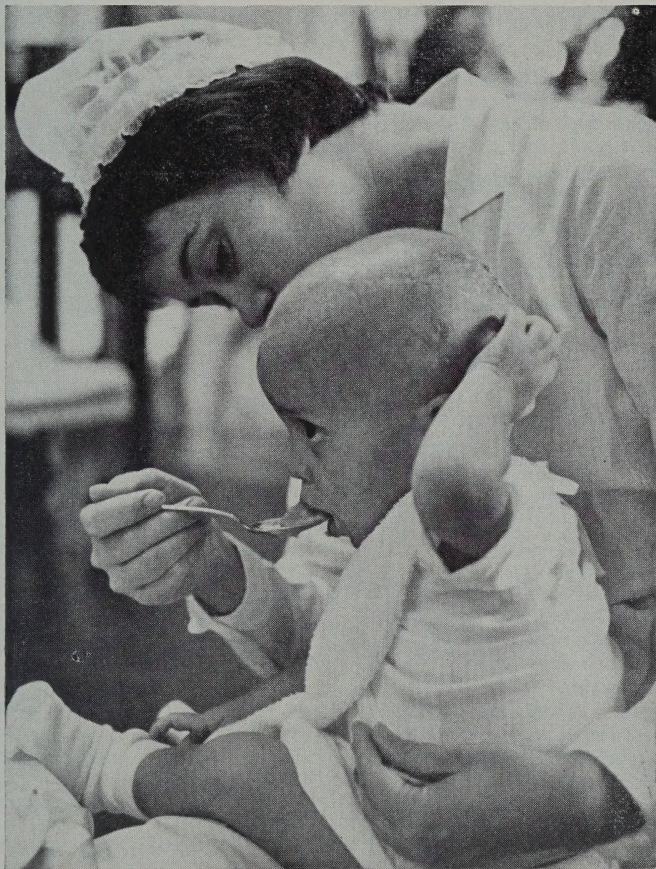
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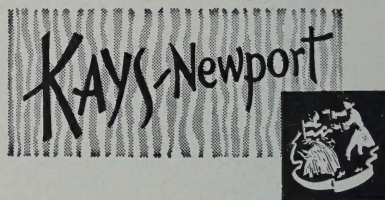
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The Stabat Mater belongs to a period fifteen years earlier than Dvorak's visit to America. He was 36 years old, hard-working, and poor; thanks to the goodwill of Brahms he was on the threshold of fame beyond his own land. This work begun in 1876, then laid aside, became an instance of a deeply-felt memorial, a means of purifying his faith and testing its powers of consolation. In little more than a year, the composer lost three of his beloved children; in his grief he turned for the first time to the composition of a religious subject. To the artist, a great work may be the outgrowth of a great sorrow. Here, sorrow is the point of departure, spiritualization of thought its reward.

The Stabat Mater is a 13th century 'sequence' of the Roman liturgy, still sung at the feast of the Seven Dolours on September 15. It is a variation-like elaboration of a standard phrase employed in free style and developed harmonically or polyphonically, that is, in repetition with differences in pitch, length of note values, or intervals, and frequently interwoven with chromaticism. The Council of Trent (1545-1563) reduced the large number of sequences then in use to four, *Victimae Paschali Laudes*, *Veni Sancte Spiritus*, *Lauda Sion*, and *Dies Irae*. In 1727 a fifth sequence was admitted, Jacopone's *Stabat Mater*. Josquin and Palestrina, among earlier composers, employed this text.

A *motu proprio*, earlier than the more famous one of 1903, urged a return to the Palestrinan unaccompanied, subjective style, the reverse of that favored by 19th century composers. But Dvorak had his own ideas, and his forms are unliturgical as, indeed, are those of Pergolesi, Haydn, Schubert, Rossini, and Verdi. Dvorak knew Palestrina, but he also knew Handel, and the final chorus is on the model of the classic oratorio, the "Amen" expressing the joy which that word always evokes in the music of an able composer. A critic notes what a good time Dvorak is having with the "Amen", but that he does remember to end softly. This Stabat Mater is not operatic, as are those of Gounod and Verdi, nor appropriate to the barrel-organ, like Rossini's, but utilizes the full possibilities for display inherent in the oratorio style.

This work has been called "the first Czech oratorio". It is in ten independent sections of which only the first and last are thematically connected. The listener will note the upsoaring octave of the opening, as if the image of the Cross were illumined. A chromatic descending passage suggests the anguish of the Mother, and there is an increasing tide of feeling throughout. Notwithstanding the solemn burden of the work, Dvorak, after the poignant sorrow of the long opening chorus, lightens to his task. With the *Tui Nati Vulnerati* the mood is that of a tender and flowing pastorale. His love of country and of nature (so characteristic also of Smetana's Bohemian works) is shown. Solos, duets, and quartets, with brilliant flashes of power from the chorus give variety and we are enchanted by the unfolding beauty of the melody.

The first performance took place in Prague on Dec. 23, 1880, but the work is most often sung at the Easter season. When the composer conducted it in England a charming description of the man was given: "... simple as a child, his dark piercing eyes rarely lighting up with a smile ... bearded like the pard, and with a crushing handshake."

New York first heard the Stabat Mater in April, 1883, under Theodore Thomas, and the Cecilia Society of Boston offered it complete on Jan. 15, 1885. The Handel and Haydn Society sang it on Feb. 1, 1891, Carl Zerrahn conducting. "It is all earnest, all elaborate, contrapuntally and closely knit, broadly laid-out, flowing with sad, expressive melody, and rich with many colored orchestration," John Sullivan Dwight wrote in *The Transcript*. Another critic thought the chorus too large, suggesting 120 as the ideal number of singers. This Society last sang the work on Mar. 12, 1922. Dvorak's setting is "composed of inner impression, while Rossini's is from outer sensation," a discerning critic wrote.

What was the Handel and Haydn Society doing one hundred years ago? On March 17, 1861, Rossini's popular Stabat Mater was sung, and on April 27, a 476th concert had a special meaning. Ten days earlier Fort Sumter was evacuated and a Massachusetts Regiment fired on. The Society "... desirous of contributing something toward the preservation of our common country in this, the day of its trial," assembled to sing in aid of the Government, and the proceeds, turned over to Governor Andrew, were expended for the equipment of Massachusetts troops.

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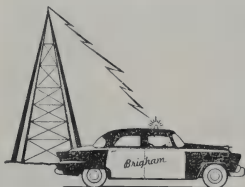
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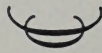


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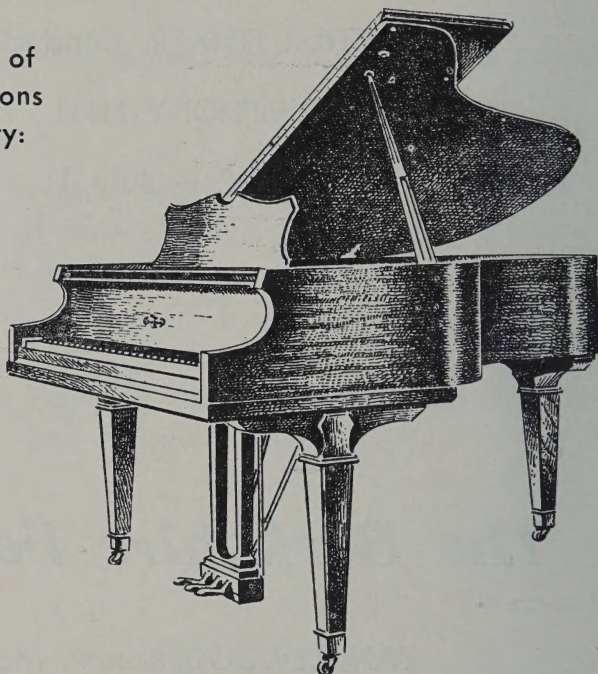
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